

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, OCTOBER 11, 1873.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—This Day (SATURDAY) October 11th, SECOND SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. The Eroica Symphony, (Beethoven); Meditation for violin and orchestra, first time (Gounod); Overture, "Oberon" (Weber); Overture, "A Winter's Tale" first time (John F. Barnett); Mdlle. Eugenia St. Alba, Mdmne. Demeric-Lablaude, and Mr. Werrenrath, Solo Violoncello—Mdlle. Gabrielle Plateau (Laureate du Conservatoire Bruxelles). Full Orchestra. Conductor—Mr. MANS. Transferable serial stalls for the series of concerts, Two Guineas; reserved stalls for this concert, Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

MONDAY NEXT, OCTOBER 13th.

CRYSTAL PALACE.—Under the special patronage of Field-Marshal H.R.H. the Duke of CAMBRIDGE, K.G., Commanding-in-Chief, H.S.H., Prince EDWARD of SAXE-WEIMAR, C.B., GRAND MILITARY FETE, MONDAY NEXT. The managers of the Crystal Palace having proposed to set apart a day on which to give a Grand Military Fete, they have great pleasure in stating that H.R.H. the Field-Marshal Commanding-in-Chief has been pleased to authorize commanding officers to grant leave to well-conducted soldiers to attend, and has also consented to the attendance of several Military Bands at a Special Concert which has been arranged for that occasion.

A GRAND MILITARY CONCERT will be given, in which more than 100 performers, selected from the Royal Artillery and other Military Bands, will be engaged. Conductor, Mr. Smyth, Senior Bandmaster, Woolwich Garrison. MILITARY ATHLETIC SPORTS: the competitors confined exclusively to representatives of the several regiments in and around the metropolis. Lieut. Torkington, R.A., Superintendent of Gymnasia, Woolwich, has kindly consented to act as director of this part of the programme. In the Opera Theatre will be performed Donizetti's favourite opera, "THE DAUGHTER OF THE REGIMENT," supported by Mr. Henry Guy (his first appearance on the stage), Mr. H. Corri, Miss Annie Goodall, Miss Fanny Heywood, &c.

A DISPLAY of GREAT FIREWORKS, and General Illumination of the Gardens and Grounds, with special military devices; after which the Illuminated Promenade and an Organ Performance. Senor ROMAH, Mexican Athlete of the Golden Wing, will give his marvellous performance in the Great Transept, at a height of sixty feet from the ground. There will be a grand display of the entire system of FOUNTAINS, including the great jets (280 feet), the Water Temples, Cataracts, Cascades, &c.

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On this occasion Soldiers or Volunteers in uniform will be admitted at specially reduced rates. See future announcements.

Admission, One Shilling; Children under twelve, Sixpence; Guinea Season Tickets free.

BRIGHTON.—MR. KUHE'S FIRST PIANOFORTE RECITAL (Annual Series of Three), on WEDNESDAY Morning, October 15, at the DOME. Mr. Kuhe will play Mozart's Sonata in A major, Beethoven's Sonata in C, Op. 53, J. S. Bach's Prelude and Fugue in G major, Mendelssohn's Caprice in E, Kirchner's Feuillet, Schumann's Whims, Liszt's Transcription on Schubert's Serenade, Stephen Heller's Intermezzo in E, Schubhoff's Caprice, &c. Programmes at Pott's & Co.'s.

"MY SWEETHEART WHEN A BOY."

MR. ARTHUR THOMAS will sing the Popular Song, "MY SWEETHEART WHEN A BOY," at Chelsea, This Day, October 11th; Poplar, October 14th; and Sutton, October 16th.

"LISCHEN AND FRITZCHEN."

MR. ARTHUR THOMAS will play "FRITZCHEN," and sing the famous Duet, "I'M AN ALSATIAN," in the above Operetta, at the Town Hall, Poplar, October 14th.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" ("J'aime, je suis aimé") will be sung by Miss Josephine Sherrington during her present tour in the provinces.

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M. R. HANDEL GEAR, Professor of Singing, begs to announce his return to town for the Season. 66, Seymour Street, Portman Square, W.

SIGNOR W. JERVIS RUBINI, Professor of Foreign Languages and Piano, begs to announce his return to town. All communications respecting Lessons, &c., to be addressed to his own residence, 85, Wigmore Street, Cavendish Square, W.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Streatham, Old Trafford, Manchester.

HERR SCHUBERTH begs to announce his Return to Town from the Continent. Young rising Artists desirous of appearing in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., ought to write at once to Herr Schubert, care of Messrs. DUNCAN DAVISON & CO., 244, Regent Street, and send particulars as to their abilities.

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CRYSTAL PALACE CONCERTS.

The Saturday concerts, under the direction of Mr. Auguste Manns, have begun again, to the satisfaction of all amateurs who care to travel once a week to Sydenham for the sake of hearing the masterpieces of the most renowned orchestral composers, performed as they are performed nowhere else in England. These concerts, carried on with always increasing spirit, have won a musical reputation for the Crystal Palace which may invite comparison with that of any of the time-honoured institutions of the Continent, not excepting the Paris Conservatoire, or the Leipsic Gewandhaus. No such reputation was ever more honestly acquired; and it is pleasant to learn that the directing hand to which music at the Crystal Palace owes so much is still to influence not merely the construction of the programmes and the analyses, historical and critical of their contents, but the discovery and choice of new works of interest. Though Mr. George Grove is about to relinquish the post of Manager and Secretary, he retains a place at the Board of Directors, and will, we understand, as usual, superintend the department over which he has presided for so many years. It would be superfluous to recapitulate what he has done towards bringing the Crystal Palace Saturday Concerts up to their actual state of perfection. While adhering to the long accepted masters to whom the art is indebted for almost everything, he has been the means of familiarizing the public with the compositions of scarcely less remarkable men—Schumann and Schubert, for instance—the important orchestral works of whom, the latter especially, but for the exertions of this earnest and genuine amateur, would, in all probability, have long awaited that recognition of their deserts which is rapidly becoming more and more general. Since Mr. Grove's earliest efforts to endow the Crystal Palace Saturday Concerts, from October in one year to April in the next, with artistic weight and significance, he has found an invaluable coadjutor in Mr. Manns, than whom no one of his class ever sprang more suddenly from obscurity into eminence; and the cordial welcome this untiring and skilful *chef d'orchestre* received, on taking his place at the conductor's desk, on the occasion under notice, was nothing more than his due. That the programmes of the Saturday Concerts are intended to be on the scale and proportions of those of former seasons may be seen by the following:—

Overture, "Nurmahal"	...	...	...	Spontini.
Recit. and aria, "Lascia ch'io pianga"	...	...	...	Handel.
Pianoforte Concerto in F Minor	...	...	...	J. S. Bach.
Aria, "Una aura amorosa"	...	...	...	Mozart.
Symphony, "The Scotch"	...	...	...	Mendelssohn.
Song, "Tre giorni son che Nina"	...	...	...	Pergolesi.
Russian song, "She is mine"	...	...	...	—
Pianoforte solos	...	...	...	Pauer & Weber.
Recit. and aria, "The grey dawn steals"	...	...	...	Schiria.
Festival overture	...	...	...	Dr. Julius Rietz.

Conductor, Mr. Manns.

One of the instrumental pieces—the concerto of Bach—was heard for the first time at these concerts; and another—the overture of Rietz—for the first time in England. Both were welcome, though in different degrees. The concerto of John Sebastian Bach, for harpsichord, with quartet accompaniment of stringed instruments, belongs to a considerable family; and we cannot but think it better suited to a place of ordinary dimensions than to a vast arena like that of the Crystal Palace concert-room. It is, in fact, like most of its companions, essentially a "chamber" piece. Each movement, nevertheless, is full of interest—the first, despite a certain monotony, owing to its rarely broken uniformity of rhythm; the second, with "pizzicato" accompaniment, on account of its continuous flow of melody; and the *finale*, third, and best of all, a movement of the characteristic "J. S. B." stamp, when Bach allowed his fancy and his fingers to run away with him, for its fluency and well-sustained vigour. The pianoforte part was played in masterly style by Herr Ernst Pauer, one of our most practised foreign resident pianists, whose repertory seems to be drawn from the whole library of artistic production in his special department. The pianoforte solos, further on in the programme, were also in the hands of this esteemed professor, who gave his own ingenious variations on Osmir's song from Mozart's opera, *Die Enföhrung aus dem Serail* (*Seraglio*), as might have been expected, and took the *finale* (*moto perpetuo*) of Weber's first sonata (C major, Op. 24) at such a pace that some amateurs may have thought he would never get safely to the end; he did so, however, quite safely, and was rewarded with loud applause and a "recall" little short of unanimous. The other novelty, Herr Julius Rietz's "Festival Overture," composed to commemorate, as the programme informs us, "a loyal nation's rejoicing in

the happy event celebrated last year throughout Saxony" (the Golden Wedding of the King and Queen)—"a grand symbolical picture, musically illustrated"—requires more than one hearing to render it clearly intelligible. That Herr Rietz, in some sort Mendelssohn's pupil, and afterwards Mendelssohn's successor at the Gewandhaus concerts in Leipsic, now directed by Herr Reinecke, is an able musician and a master of orchestral treatment, this overture alone would suffice to prove. But, on the other hand, the materials upon which it is built hardly justify the elaborate development to which they are submitted. The overture is "elongated," if the term may pass, to such an extent that it becomes more and more diffuse, and long before the termination a sense of tediousness is inevitable. The French philosopher who, after listening to, without understanding, a long sonata, ejaculated, "Que me veux tu, sonate?" would assuredly, after listening to this very long overture, have asked, peradventure more appositely, "Que me veux tu, ouverture?" Mendelssohn at one time proffered excellent counsel, of which his intimate friend and pupil does not seem to have taken advantage. But, thorough adept as he is in musical composition, Herr Rietz cannot be accepted as a man of genius, and, for that reason, would stand a fairer chance of success in pieces of less pretension—such, for example, as the *Lustspiel* overture, introduced in the early spring of the present year—than in works of extended development. The "Festival Overture," although adequate preparation had evidently been denied it, was executed for the most part with spirit and precision. It did not, however, much impress the audience.

The overture to *Nurmahal*, Spontini's half ballet opera, the materials for the libretto of which were derived in a great measure from Thomas Moore's *Lallah Rook*, has already been heard at these concerts. The same subject—as the programme reminds us—inspired Schumann with his secular oratorio, *Paradise and the Peri*, and Sterndale Bennett with his beautiful and very originally constructed overture, bearing the same title (to which ought to have been added Mr. John Francis Barnett's *cantata* produced at one of the recent Birmingham Festivals). The overture of Spontini will bear re-hearing; for, though it sounds very much like one of Rossini's most lengthy operatic preludes (say *Semiramide*, in the same key, produced a year later at Venice) indefinitely spun out, it is bright, full of tune, and superbly scored for the orchestra. It was admirably played. Still more admirably played was the "Scotch Symphony" (A minor) of Mendelssohn, which has long been, and in all likelihood will long remain, a stock piece at these concerts. A finer performance of this orchestral *chef d'œuvre* we have rarely heard. Nor was ever in our remembrance the attention of an audience more riveted from beginning to end. The applause after each movement was enthusiastic, so much so that Mr. Manns could not possibly follow out with strict observance the injunction of the composer, that one should succeed another without an instant's interval. The *scherzo* was called for again; but the conductor, wise in his generation, was deaf to the call, believing, and with sound discretion, that a repetition of this *scherzo*—perhaps Mendelssohn's most animated and best—would damage the effect of the melodious and expressive *andante* that comes next, the leading theme of which by the way was given out by the violins in absolute perfection. At the conclusion of the symphony the applause was hearty, unanimous, and prolonged; and, after first acknowledging the compliment himself, Mr. Manns turned his face to the members of the orchestra, applauding them just as heartily—a proceeding which, if not in accordance with strict etiquette, was at any rate pardonable under the circumstances.

The vocal music, although comprising nothing new, was by no means devoid of interest. Mdlle. Caroline Leonieff, who has a mezzo-soprano voice and fair expression, gave Handel's (of late years) somewhat hackneyed air, "Lascio ch'io pianga" (from the opera of *Rinaldo*), besides an air by Pergolesi, and a Russian song by Koschetsoff, to the apparent satisfaction of the audience. Mr. Vernon Rigby sang "Una aura amorosa," from Mozart's *Così fan tutte*, together with the recitative and air, "The grey dawn steals"—one of the most graceful pieces in Signor Schiria's cantata, *The Lord of Burleigh*, produced with such success at the late Birmingham Festival. The song in its way is a gem. Mr. Rigby sings it *con amore*, and in his very best manner.

Thus the 18th series of the Saturday Concerts has begun as well as could be desired. The prospectus, moreover, affords promise that it will in no instance be inferior to its predecessors. We are to have as of old 25 concerts—11 before and 14 after Christmas. Among the works to be produced for the first time in the Crystal Palace Music-room are Handel's oratorio, *Theodora*, with the extra attraction of Dr. Ferdinand Hiller's additional accompaniments; two of Haydn's least familiar symphonies, besides specimens

[Oct. 11, 1873.]

of the *Seven last Words* (why not the whole seven?); selections from the *Romeo* and *Juliet* of Hector Berlioz; Felicien David's ode-symphony, *Le Desert*; fragments from Schumann's incidental music to Goethe's *Faust* (again, why not the whole?); selections from Beethoven's too little heard of *König Stephan*, as well as his *Praise of Music* cantata; Schubert's octett for stringed and wind instruments; Macfarren's overture to *John the Baptist*, the oratorio about to be produced at the Bristol Festival; a new symphony in G minor, by Sir Julius Benedict, two movements of which were performed with great applause at the last Norwich Festival; a new symphony in C major, by Mr. E. Prout, whose organ sonata obtained such marked favour last season; the overture to *A Winter's Tale*, by Mr. John Francis Barnett; some new pieces by Herr Johannes Brahms, M. Gounod, Mr. Arthur Sullivan, &c.; and last, not least, Sir Sterndale Bennett's most recent pianoforte sonata, *The Maid of Orleans*, composed expressly for, and dedicated to, Madme. Arabella Goddard. So much for the advertised novelties. That we shall have the usual gleanings from Haydn, Mozart, Beethoven, Mendelssohn, and Spohr, together with some of the brilliant operatic overtures of Weber, Rossini, Auber, and such like, may be taken for granted. Among the solo artists, vocal and instrumental, announced to appear during the series of concerts may be named Mesdames Lemmens-Sherrington, Alyslében, and Patey, Mr. Sims Reeves, and Signor Foli; Madame Schumann, Herr Joachim, Herr von Bülow, Mr. Charles Hallé, who happily still holds his own against the avalanche of modern "pianism," and the king of violoncellists, Signor Patti.

The programme of to-day's concert includes Beethoven's *Eroica* symphony; a "Meditation" for violin and orchestra, by M. Gounod (first time); Weber's overture to *Oberon*, and that to a *A Winter's Tale* (already mentioned) by Mr. J. F. Barnett. Who is to take the violin part in M. Gounod's "Meditation" is not stated.

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BARNBY'S CONCERTS AT ALBERT HALL.

The following is a complete list of the works which have been performed at the series of Daily Exhibition Concerts, given by Messrs. Novello, Ewer & Co., in connection with Her Majesty's Commissioners, under the conductorship of Mr. Barnby, in the Royal Albert Hall:—

BACH, J. S. Sinfonia in D major, Overture and Suite in B minor, for Flute and Strings, and Concerto in C minor, for two Pianofortes (Messrs. Bird and Goodban).—BEETHOVEN. Overtures: Egmont, Die Weihe des Hauses, Fidelio (No. 4), Leonora (No. 3), King Stephen, Prometheus, and Coriolanus. Symphonies: Nos. 1 to 8, and the Pianoforte Concerto in C minor (Miss E. Busby).—MOZART. Overtures: Die Zauberflöte, La Clemenza di Tito, Figaro, Così fan tutte, and Idomeneo. Symphonies: in D, G, minor, and Jupiter. Concerto in C major (Mr. W. H. Thomas).—HAYDN. Symphonies: No. 8, in B flat (Salamon's Set), and Surprise.—HANDEL. Organ Concerto No. 1 (Mr. W. T. Best).—MENDELSSOHN. Overtures: Ruy Blas, Midsummer Night's Dream, Hebrides, Calm Sea and Prosperous Voyage, Melusine, St. Paul, and Trumpet in C. Symphonies: Scotch, Reformation, and Italian. Concertos: G minor (Miss E. Barnett, Mr. E. H. Thorne), D minor (Miss Le Brun). Capriccio Brilliant in B minor (Madame N. Voarino). Cornelius March, and March in Athalie.—SPOHR. Overtures: Jessonda, and Faust, and Historical Symphony.—SCHUMANN. Overture: Manfred. Symphonies: No. 1, in B flat, and No. 3, in E flat (Rhenish); and Concerto in A minor (Mr. F. Rummel).—SCHUBERT. Overture: Rosamunde. Unfinished Symphony in B minor, Ballet Air in G, Rosamunde; Fantasia in C major, arranged for Pianoforte and Orchestra by Liszt (Madame E. Oswald), and March, E flat, arranged for Orchestra by E. Hecht.—WERER. Overtures: Oberon, Der Freischütz, Jubilee, Euryanthe, Turandot, Peter Schmoll; and Concertstück for pianoforte (Chevalier de Kontski, Miss M. Rock).—AUBER. Overtures: Exhibition, E major; Les Diámanos de la Couronne, Fra Diavolo, Masaniello, Le Cheval de Bronze, Zanetta.—ROSSINI. Overtures: William Tell, Siege of Corinth, Semiramide, Tancredi, Cenerentola.—GOUNOD. Overture: Le Medicin Malgrá lui; March, Reine de Saba, and Saltarello.—WAGNER. Overture: Flying Dutchman and Selection from Lohengrin (arranged by Signor Arditi).—HILLER. Symphony: E minor (Op. 67), and Concerto in F sharp minor (Mr. A. J. Barth).—RIETZ. Overture: Lustspiel in B flat. —CERUBINI. Overtures: Les deux Journées, L'hôtelierie Portugaise, and Anacreon.—HEGOLD. Overtures: Le Pré aux Clercs and Zampa.—BENNETT, Sir. W. S. Overture: Les Naïdes; Concerto, No. 4, in F minor (Mr. W. Carter).—FLOTOW. Overture: Stradella.—MEYERBEER. March, Prophète.—GADE. Symphony in B flat.—

BERLIOZ. Overture: Waverley.—THOMAS, A. Overture: Mignon.—CUBINS, W. G. Concerto in A minor (Miss Jessie Morison).—BARNETT, J. F. Symphony in A minor.—LITOLFF. Concerto, No. 3, National Hollandais (Mr. W. Coenen).—BENEDICT, Sir J. Overture: Macbeth.—BOELDIEU. Overture: La Dame Blanche.—MACFARREN, G. A. Overtures: She Stoops to Conquer, Robin Hood, and Chevy Chase.—SULLIVAN, A. S. Tempest Music.—ELVEY, Sir G. J. Festal March.—LISZT. Fest Marsch.—MÉHUL. Overture: Le Jeune Henri.—DUVIVIER. Concert Overture, in A major.—NICOLAI. Overture: Merry Wives of Windsor.—OBERTHÜR, C. Rubzahl.—COWEN, F. H. Symphony in C minor.—BRION, R. FORSEY. Concert Overture in C minor.—BARBY, C. A. Birthday March.—GADSBY, HENRY. Overture: Andromeda, and Symphony in C minor.—THOULESS, A. H. Concerto in E flat (Mr. A. H. Thouless).—SUMMERS, J. L. Concert Overture in F.—CLARKE, J. HAMILTON. Symphony in F.

Many highly interesting works which do not appear in the above list will be performed during the present month, which concludes the season. Amongst these may be mentioned—Sir W. S. Bennett's Caprice in E major (Mr. E. H. Thorne), and his Concerto in F minor (Mr. George Wheeldon); Brahms's Second Serenade in A, for Small Orchestra; Beethoven's Pianoforte Concertos in G major and E flat, also his Triple Concerto for Pianoforte, Violin, and Violoncello; Liszt's Hungarian Fantasia for Pianoforte and Orchestra (Mr. W. Coenen), &c.

In the course of the series of Concerts the following singers have appeared: Miss Spiller, Miss Dones, Mdlle. Bartkowska, Madame Suchet-Champion, Miss Lucy Franklin, Mr. Raynham, Mr. Thurlay Beale, Miss Katherine Poyntz, Miss Adelaide Newton, Miss Blanche Reives, Madame Poole, Miss Walton, Miss Dalmaigne, Mdlle. Gips, Miss Emrick, Madame Maria de Gourieff, Miss Helen Standish, Madame De Waldeck, Mdlle. Anita Leon, Mr. Melbourne, Mr. J. T. Dalton, Mr. Kenningham, Mdlle. Helene Arnim, Miss Isabel Weale, Mr. Albert James, Mr. W. J. Winbolt, Miss M. Stringer, Mr. Charles Beckett, Mr. F. Penna, Madame Plaschesky-Bauer, Madame Sauerbrey, Signor Tesseman, Miss Alice Barnett, Madame Billinie-Porter, Miss Georgina Maudsley, Mr. Wyndham, Mrs. Sicklemore, the Misses Siedle, Miss Bertha Griffiths.—*Musical Times*, October 1, 1873.

STUTTGART.—Herr Friedrich Schmidt, director of the chorus at the theatre, died, a short time since, aged 72. He was, in his time, one of the leading musicians connected with the Theatre Royal. He studied at the Musical Institution founded by King Friedrich at the commencement of the present century. He was at first an actor and singer; then, in 1830, *répétiteur*, and, in 1850, director of the chorus, discharging the duties of both places until 1859, when he retired on a pension, after 41 years' active service. He was, also, teacher of music and of the piano to the present King, being one of the first pianists in this capital.

MILAN.—After furnishing a general topic of conversation for about three months, and affording the public an opportunity for wondering, and the gentlemen who do the musical chit-chat for the papers a chance, by which they largely profited, of telling every one, what sort of a work it was to be, Signor Chessi's new opera, *La Contessa di Medina*, has at last come out at the Scala, and—immediately gone in again. The general charge against it is that, though containing two or three numbers which display a certain amount of talent, it is, as a whole, fearfully commonplace, and highly suggestive of operas by other composers. The artists charged with the principal parts were Signora Conti-Foroni, Signori Celada, Mirabella, and Cappelli.—Some of the papers have been spreading a report that Signor Ponchielli's opera, *I Lituani*, will not be ready by the time it will be required, and will have to be replaced by the work of some other composer. Among the operas mentioned are *Gustavo Vasa*, by Signor Marchetti, *Giuseppe Balsamo*, by Signor Sangiorgi, and *Lia*, by Signor Schira. Signor G. Ricordi has, in consequence, written a letter in which he informs the world that the report is devoid of any solid foundation, and that Signor Ponchielli will come up "to time."—The statue of Donizetti will shortly be formally uncovered in the vestibule of the Scala. The programme on the same evening is to include an overture by Signor Mazzucato, several concert-pieces, and *Anna Bolena* with Signora Galletti as the heroine.—*La Juive*, with Signora Wanda Miller in the principal female part, has been very successfully revived at the Teatro Dal Verme. Among the novelties promised at this house there is included a ballet, *Salam meraviglioso*, by Signor Pulini, besides three new operas, *Guido di Morant*, by Signor Bertini, *Margherita Pusterla*, by Signor Mariani, and *Giuseppe Balsamo*, by Signor Sangiorgi, though the last opera figures among the operas already named as destined to fill up the gap occasioned at the Scala by the asserted non-completion of *I Lituani*.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

October 8, 1873.

No novelty has occurred in any shape this week. The repetition of *Lucie, Martha, Le Cheval de Bronze*, and, of course, *La Fille de Madame Angot*, has made up the *répertoire*, so there is no need for comment. *La Fille* "goes" as usual, not so well as at first, but the various and attractive airs are not confined to the Theatre. The other day I felt much alarmed. In the principal square, I heard two voices vociferating an air with the words, "Quand on conspire." I thought of the Commune, of Paris, &c. I rushed away from what I thought might soon become a "scene of action," and, in my flight, came upon the conspirators, in the shape of two pastrycook boys clad in white attire—who, however, had no "white wig," or "black collar"—bearing on their heads long baskets, full of various comestibles.

On October 2, for the delectation of the juvenile portion of our inhabitants and the few remaining visitors, an entertainment took place at the *Etablissement*. It consisted of dissolving views by means of two magic lanterns—sent expressly from London for the purpose. The subjects were "Mount Sinai and Egypt." I need hardly add that an English clergyman *preached* thereon (I mean "lectured"), and was heard and duly appreciated by those of the small audience who could hear him.

Boulogne is getting emptier every day, but the Opera will continue open till the end of this month; after that date, dramas and operettas will entertain us till February 1, next year, when we may look forward to opera again for three months. S. C.

ROYAL ALEXANDRA THEATRE.

The neighbourhood of the Regent's Park was thrown into a state of commotion on Monday evening, Sept. 29, owing to an unusually large number of carriages setting down visitors at one of the prettiest theatres in the metropolis, the "Royal Alexandra Theatre and Operahouse." The cause of this large attendance was the opening night of the season and the first performance of an "Original Comic Opera, in two acts, entitled *The Magic Pearl*, the libretto written by E. Fitzball, the music by T. Thorpe Pede." Mr. Pede's success with his operetta, *Marguerite*, produced at the same theatre last season, caused great curiosity to hear what he could do on a larger scale, and his admirers had no cause for disappointment, having only to put up with the invariable drawbacks of a first performance in these days, which is never otherwise than a "dress rehearsal." The hurry in which new pieces are "mounted," and the scarcity of rehearsals allotted to them, cause "hitches" in the scenery, nervousness in the actors (who are consequently imperfect in their parts, and resort to "gag" to occupy the time till they have "got the word" from the prompter), and a general state of confusion and excitement before and behind the scenes. Notwithstanding, however, these "little difficulties," *The Magic Pearl* was received with every demonstration of favour, and Mr. Pede may be congratulated upon its success. We do not feel ourselves equal to the task of describing the "plot" of the piece, suffice it to say that Mr. Fitzball revels in the supernatural, and we have no doubt that those of our readers who decide upon paying a visit to the Alexandra Theatre—which we strongly recommend them to do—will be able to unravel all its mysteries in much less time, and much more to their own satisfaction than we can hope to do. Mr. Thorpe Pede has secured the services of an efficient company as well as a practised *corps de ballet*, and the *mise-en-scène*, by Mr. William Maughan and assistants, deserves unqualified praise. In the first act, "A Valley in the Himalaya," "The Spirit's Haunt," "The Grand Square at Delhi," and in the second, "A Rajah's Tent," and the "Grotto in the Royal Gardens," are beautifully painted. The costumes also are handsome in the extreme; in fact the opera is "mounted" in perfect style and excellent taste.

The principal lady vocalists were Miss Gertrude Ashton, a young artist with a highly cultivated voice, who made a decided impression, as the heroine of Mr. Pede's operetta, last season, and fully sustained, on the present occasion, the reputation she then gained; Miss Alice Barth, well known and admired in our concert rooms; Miss Costin; and Madame Marion St. Clair, the last-named possessing a fine voice, and a

still finer figure, which she knows how to set off to advantage. The gentlemen vocalists were Mr. J. W. Turner (tenor), whose merits are well known at St. George's Hall; Mr. Gordon Wallace, and Mr. E. Danvers, whose vocal are not to be compared to his histrionic powers—as those who saw him at the Royalty Theatre, in the part of the mother of Black-eyed Susan, will remember. Among the most successful "numbers" in the opera were "On my bed of leaves as I lay" (encored), "In the cabin we loved," "Farewell to the city," and "Zalouna" (encored), all sung by Mr. J. W. Turner, and all vociferously applauded, "Zalouna" especially, which will, no doubt, be called the "gem" of the opera by tenor singers. Miss Alice Barth's duet with Mr. Turner, "Oh, what a delightful feeling" (encored), and her songs, "Fifty years ago" (capitally acted and sung), and "Near unto thee, my heart beats more free," may be cited as producing good effect. Miss Gertrude Ashton's opening aria, "The broad earth and the sky" (encored), deserves more than usual commendation; it was perfectly sung by the youthful artist. The same praise may be bestowed on the song, "Still that voice so softly thrilling," given, also, by Miss Gertrude Ashton in finished style, and deservedly encored. A brilliant *finale*, "Happy skies where spirits rove," executed with perfect skill by Miss Gertrude Ashton, brought the opera to a close in so spirited a manner that a recall for all the artists was the natural result, and, as a matter of course, the composer was called upon to bow his acknowledgments. *The Magic Pearl* is announced for repetition every evening.

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MUSIC AT MELBOURNE.

(From our own Australian Correspondent.)

The principal musical event of the month has been the revival of Benedict's *Lily of Killarney*. When played eight years ago it was not a commercial success, but now it seems likely to have a good run, each night bringing an increasing audience. Perhaps the cast, now particularly strong, may have had some influence. Certainly such an Eily O'Connor as Miss Alice May was never before seen in Australia, and rarely anywhere else, her voice, appearance, style, and acting being all suitable to the character. The *Argus* says:—

"Miss May, as the heroine, is singularly well suited to the part; she looks it admirably, plays it naturally, and sings the music of it without fault. The air, 'I'm Alone,' was given with such true expression as to deserve the highest praise. *The Lily of Killarney* will always be a welcome presentation whenever Miss May plays the part."

Mr. Templeton made a first appearance as Danny Mann, and has at once secured a good position. His singing of "The Colleen Bawn" is excellent, and creditable to his teacher, Mr. David Miranda. As Myles, Mr. Vernon has made a hit, his acting being especially remarkable. Mr. Beaumont is Hardress; and the other characters are taken by Miss Winstone (a charming Ann Chute), Mr. Fox, Mr. Rainford, and Mr. Farley. The *mise-en-scène* and the band, under Mr. G. B. Allen's direction, are all that can be wished. The opinion of your correspondents, that were the company to appear in London now, they would meet with great success.

The other operas have been the *Bohemian Girl*, *Grand Duchess*, *Rose of Castle*, *Maritana*, and *The Daughter of the Regiment*. Of the latter the *Age* says:—

"The part of Marie was Miss Alice May's initial performance on the Melbourne stage, and, good as that first appearance was, the wonderful improvement she has made in her profession was more than ever evident to anyone remembering the former representation. Vivacious, while elegant, and showing excellent execution, combined with well tempered power, her performance was thoroughly excellent. Mr. Beaumont was capital as Tonio."

We have had two *débutantes*—Miss Bessie Harrison and Miss Carrie Emanuel—about whom more anon.

Madame Arabella Goddard, who has met with an immense reception in New South Wales and Queensland, returns here to-day. Her re-appearance, announced for Thursday, is anxiously looked forward to by the musical public of Melbourne. Nearly all the dress circle tickets are already taken.

We have just received a new importation of "Niggers" from America, including Mr. Billy Emerson; but, as they are unequal to our own *troupe*, under Mr. Kelly, they are not likely to be very successful.

Victoria, August 12, 1873.

[Oct. 11, 1873.]

ARABELLA GODDARD IN AUSTRALIA.

(From the "Sydney Herald.")

The principal musical event since our last summary relates to the performances of Madame Arabella Goddard. This gifted lady, whose fame as a pianist of the first order had reached Australia years ago, was warmly welcomed on her first presence before a Sydney audience on the 13th June last. Since then Madame Goddard has given two other concerts, and her playing called forth a spirit of enthusiasm seldom witnessed here. Of the quality of the lady's abilities it is unnecessary to speak. Our English readers have heard over and over again the opinions of the best critics, and it is only left to us to endorse the high encomiums passed on her rare talent. The visit of Madame Goddard has, however, confirmed many that Australia has been visited by performers on the piano of no mean calibre, and while we admit that Madame Goddard is the *premier*, we must not forget those to whom years ago Australia was indebted for the display of high art, when the country did not hold out such inducements for a visit as it now does. Madame Goddard has given concerts in Newcastle, Maitland, and Brisbane with the unvarying success that is her due, and will receive a grand complimentary concert on the 19th instant, in the grand Hall of the University of Sydney.

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ST. GEORGE'S RIFLE VOLUNTEER BAND.

The members and friends of the St. George's Rifle Volunteer Band, who are so well known as the prize winners at the National Music Meetings, and for their frequent performances at the Crystal Palace, met together lately, at the Alma Hotel, Upper Norwood, for the purpose of presenting an acknowledgment of their respect and esteem to Mr. A. J. Phasey, their zealous and able conductor.

The chair was occupied by Captain Holloway, of the St. George's Rifles, Sergeant Mackay being in the vice-chair. In addition to the members of the band present, who mustered almost in their full strength, the chairman was surrounded by many other gentlemen invited in honour of the occasion, as personal friends of the guest of the evening, or as members of the Crystal Palace staff, with whom he has so long on terms of good fellowship. Among them we noticed the Rev. Mr. Delevanti, Mr. James Coward (the well-known organist), Mr. Delevanti, Mr. F. W. Wilson (Superintendent of the Natural History Department at the Crystal Palace), Mr. Rowley (chief engineer), Mr. Whittall (cashier), Mr. Bruce Phillips (Secretary's office), Mr. W. Grist, LL.B. (*Norwood News* and *Sydenham Gazette*), Mr. J. Norris (*Sydenham Gazette*), and many others.

After the chairman had gone through the usual round of loyal "toasts" he demanded attention for the toast of the evening, and, at the conclusion of an eloquent speech, handed the testimonial to Mr. Phasey, amidst loud and continued cheering, which did not subside for some minutes. The testimonial consisted of a handsomely framed address on vellum, illuminated with finish and taste by Mr. Hobbs, member of the band. It reads as follows:—"This testimonial was presented to Mr. A. J. Phasey, bandmaster of the St. George's Rifle Volunteers, by the members of the band, as a token of their esteem for his great professional reputation, and the interest he has taken in the welfare of the band during the five years he has been bandmaster." Appended are the autographs of the members, 24 in number.

Mr. Phasey, on rising, was received with loud cheering. He asserted that if he said he was not equal to the task he would be a coward. He was thankful to the Rifle Volunteer Band for the handsome mark of respect presented him. Next to his family his heart was devoted to them, and he believed that those feelings were reciprocated, as they would go out of their way at any time to serve him. Some fifteen months ago there was a whisper that it was their intention to present him with a testimonial. He at once repudiated the idea, because he thought that it was to a great extent the means of buying a person over ("No, no, not in your case,") but he was pleased that the present they had just made to him had taken the form it had. It was what he least expected. Had it taken the form of jewellery or any article of that kind he would have conscientiously declined it. He considered it the greatest compliment they could have paid him; one hundred pounds would not have been so valuable. The testimonial he would hand down as an heirloom, and he hoped that his son and son's son would retain it after him. He did not believe he deserved the presentation which they had so kindly given to him (cries of "Yes, yes.") He was much pleased to see their esteemed and respected friend Captain Holloway with them that evening. In fact they were not perfect without him, and he (Mr. Phasey) looked forward to the time when that gentleman would occupy a more prominent position in the corps. But why was this testimonial presented to him (cries of "Because you deserve it?") They must

remember that the proficiency which they had attained was not only due to himself, but to themselves. He remembered on one occasion Mr. Wilkinson, the highly esteemed manager of the Crystal Palace whose kindness to them could not be sufficiently acknowledged, coming to him to provide a band at a few hours' notice. He hurried to London, found out Sergt. Mackay, asked him if the thing could be done; he answered he thought so; and before the specified time he had arrived at the Crystal Palace with an efficient band, thus proving what could be done when they acted in unison. The consequence was that they had since had many engagements at the Crystal Palace. He was proud of the mark of respect they had presented him with, and could assure them that it would occupy a prominent position in his house. The officers of the regiment as a body had shown much kindness to the band, and he had frequently been complimented, after a march, upon the performance of the band. He believed that they (the band) were respected at the Crystal Palace not only by the visitors and managers, but by the staff, of whom he could not speak too glowing terms, and he was proud and happy to see several of them present that evening. Mr. Phasey concluded his remarks by thanking them for their present; had it been of the most costly description it could not be more appreciated by him.

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PAULINE LUCCA EAR-FROZEN.

(From the "Hartford Courant.")

One day in the winter of 186—, an elegantly dressed lady walked down the principal street of St. Petersburg. She was evidently a stranger, and gazed with lively interest on the stately and vast buildings that distinguish the capital of the north. The day was excessively cold, though the sun shone. But the lady, being well provided with furs, seemed to pay little attention to the temperature. Presently a fat old merchant passed, and, looking attentively at her head, said a few words in Russian. The lady smiled and bowed, though she evidently did not understand the language. A few steps further and the same thing happened, the man this time being a labourer. She smiled again, and passed on. The next that accosted her in this fashion was a young and handsome Bojar, who repeated his phrase when he saw no other effect than smile. The lady seemed not to regard him, and so, in a moment, he seized a handful of snow, and, holding her head with one hand, vigorously rubbed her ears with the snow in the other. A scream and violent resistance followed, but he held her tight and rubbed fresh handfuls of snow on her little ears. The lady called for help lustily, but the crowd that gathered looked on without interfering. At last a lieutenant came near, and, recognising her, explained the matter in German.

"Madame Lucca," he said, "your ears were freezing very rapidly. One does not perceive this one's self, but others notice the purple colour. This young man told you, but seeing you took no notice, he applied the usual remedy."

After this, the *prima donna* kept very quiet until her ears were safe and then rewarded their saviour. The same thing had happened years ago to Rachel, the great tragedienne, only in that case it was the nose. However, it would have been as bad for a singer to lose her ears as for an actress her nose.

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MOSCHELES.

(To the Editor of the "Musical World.")

DEAR MR. EDITOR.—In the *Life of Moscheles*, edited by his wife, he speaks of the admirable way in which Hummel and Cramer improvised on the piano; I can testify that he was himself equally great. One Sunday morning, when receiving my lesson (on which occasion he was playing Bach's fugues to me), Messrs. Hogarth and Chorley were announced; after listening for some time, they each volunteered to give Moscheles a subject for improvisation. The way in which he worked first one subject, then the other, by augmentation, by diminution, reversing the two subjects till he had exhausted every contrapuntal device, finally fitting them both together, was one of the finest bits of extemporaneous playing I ever heard. It is only just that a man who speaks so highly of his contemporaries should have his own admirable musicianship made known.—I am, Dear Mr. Editor, yours faithfully,

IGNACE GIBSONE.

October 6th, 1873.

HOW NILSSON MET NEILSON AT A RECEPTION,
AND HOW CAREY, AND THEN BOUCIAULT,
CAME IN; HOW MR. PARKE GODWIN SPOKE
—AND OF OTHER MATTERS.*

* * * * I had scarce set about this when Mr. Parke Godwin pointed out to all of us the chief notability of the evening. It was the Queen of Song herself; and we all clapped our hands, and went on as if she were the Queen of Hearts instead.

How cleverly the speaker introduced her!—touching with graceful and hearty words upon the lustrous career which, although given to art, had not robbed society of a woman.

That was the point of it all. Society, when we come to think of it, is not in the habit of meeting *prima donnas*—except to patronize them and applaud them.

This *prima donna*, standing there in a circle of admiring friends, seemed to say with her severe but kindly face:—I've made you respect me, and, through me, my profession. It's a good thing for both of us; so let's dispense with any further formalities, and have a good time.

An odd club scene, too. Beauty and talent grouped round her, in pleasant but respectful familiarity; women who had won distinction in literature and art shaking hands with her eagerly, and fashion pressing through the crowd to add its tribute of admiration. * * * * *

"No," said Angeline; "they want to see if that is the dress she was married in at Westminster Abbey."

Alas! what an inadequate notion of their own sex women have.

Nilsson baffled the artistic sense in this situation, as she had so often baffled and confused it in others. No one could tell of what the charm of her personal appearance consisted. Surrounded by beautiful women, she still presented the distinction which your portrait painters call "character," and which, for want of a better term, the average admirer calls beauty. Page and Reinhart and Le Clear were there. * * *

Le Clear said (something). * * * * *

Reinhart said (something). * * * * *

Page said it was * * * * a general irradiation.

Angeline said it was the skirt and the lace, and must have cost \$6,000.

Angeline is a weak blonde herself, without any Scandinavian strenuousness. * * * * *

In the one minute that everybody looked at her Nilsson filled all eyes with a Shakespearian fulness. Reinhart was thinking (of something). * * * Howell dreamed (of something). * * * Madame Demorest acknowledged that she had not lived in vain. Regamey had to be taken out of the room. * * * Strakosch read his own future in her radiance, but he said (nothing). * * * * *

Then she faded away indistinctly. Wave after wave of dark and light-haired glory interposed. A whirlpool of swallow-tails swam round her.

Half-an-hour later I saw her in an upper room surrounded by another party. Suddenly they all fell back, and Mr. Henry Mapleson, of London, came up with Miss Neilson on his arm. —Situation!

The two women had never met before, although their names had been confounded by printers and public a thousand times. Neilson was presented to Nilsson. Juliet beamed upon Lucia. Mr. Mapleson's elegant ease was not half so nice as the greeting of these women. They grasped hands as cordially as if Shakespeare and Goethe had had the same mission in the world, and Juliet and Mignon were only variations of the same truth.

* Extracted from a diverting rhapsody which appeared in the *New York World*, on the 21st September.

Once more during the evening I saw the *prima donna*. It was on the balcony. The electric light fell upon her alabaster face and white dress. She was kissing her hand to the multitude in the street, and for an instant she seemed to be a beautiful statue *carved out of the light*.

After that the scene in the house passed into a brilliant confusion. It was like a dream. All the bright and clever and beautiful women who had moved and thrilled and charmed me for a season seemed to spring into life. All the eminent artists appeared to be coming out of corners, and to be leaning against statues. It looked odd to me to see Theodore Thomas and Joe Jefferson discussing (something). * * * I looked at a face that beamed with good nature and an indescribable wholesomeness, and that seemed to light up even the grim, veteranish features of Muzio as it glowed upon them, and Carey came back on rich contralto wavelets of sound from the first Nilsson concerts. Where she has been in the interval heaven only knows. I can hear her laugh now while I write, and it sounds as if joy were tumbling down a silver staircase.

* * * * *

She was praising Varley and Whitney.

It was the same method a mountain brook employs when it praises God.

She flowed on pleasantly without knowing it.

The nervous man with a crowd of listeners about him must be Boucicault. The top of his head shines as if he had carried every one of his plays in his hat a month before mounting it, which is absurd enough, for we all know that he mounted every one of them a month before they were finished.

He doesn't like Salvini.

That's because he didn't write *Othello* for him, says somebody.

And this, too, is absurd. If you listen you will discover soon enough that Mr. Boucicault knows what he is talking about. A better dramatic critic does not exist, nor a severer one—when his own plays are not to be considered.

* * * * *

And just at this point Major Downing came to the rescue with the torch dance of Meyerbeer. Loveliness then rushed to the window on satin wings. * * * and we went home.

Mym Crinkle.

GRATZ.—Madame Mallinger opened here very successfully as Margherita in M. Gounod's *Faust*.

LOUVAIN.—M. Hermann Joseph de Swert, the oldest member of the family, and grandfather of Jules de Swert, the violoncellist, died in this town, his birthplace, on the 15th September, having been born on the 2nd September, 1803. He was for many years professor at the Academy of Music here. His burial took place on the 17th Sept., and a service for the repose of his soul was performed on the 30th of the same month by the Confrérie du Sacré Coeur.

STRASBURG.—As already announced in the *Musical World*, the opening of the newly erected theatre took place on the 3rd September. The *Dresdner Theaterzeitung* says: "The performance went off without the realization of the fears which had been entertained of some accident or other, intentionally caused by the carpenters employed in working the machinery and shifting the scenes. It was more than three years since the inhabitants had enjoyed a grand theatrical representation, and since French drama and French opera reigned on the stage now occupied by Mozart's *Nozze*. It was a thoroughly appropriate idea to mark the change which had meanwhile occurred by causing the heroes of German art, Beethoven and Mozart, to address men's minds before any other composers. Music is international; it appeals to the whole world; it is not tied down to the boundaries of language or of territory, and it was Beethoven's 'Weih' des Hauses' which, with its solemn strains, first greeted the assembled public, which was very brilliant. The large house was crowded, and presented a magnificent appearance. After the overture, the manager, Herr Hessler, came forward, and spoke a spirited prologue, written by himself. Then followed *Le Nozze di Figaro*, which was very well received. The second work performed was Goethe's *Egmont*. The second opera was Herr R. Wagner's *Tannhäuser*."

[Oct. 11, 1873.]

CRYSTAL PALACE SATURDAY CONCERTS.

SECOND CONCERT—THIS DAY—OCTOBER 11th, 1873.

PROGRAMME.

OVERTURE, "Oberon"	..	..	Weber.
ARIA, "In questa Tomba"—Madame DEMERIC-LABLAUCHE	..	..	Beethoven.
SYMPHONY, "Eroica"	..	..	Beethoven.
ARIA, "Per pieta non riceverest"—Mr. GEORGE WERKERNRATH	..	..	Mozart.
CAVATINA, "Ernani involami"—Mille. ST. ALBA	..	..	Verdi.
SOLO VIOLONCELLO—Mille. PLATTEAU	..	..	Serecais.
CAVATINA, "Di tanti palpiti" (Tancrèdi)—Mille. DEMERIC-LABLAUCHE	..	..	Rossini.
MEDITATION, Violin and Orchestra	..	..	Gounod.
SONG, "Blondina" (No. 5)—Mr. GEORGE WERKERNRATH	..	..	Gounod.
SONG, "Waiting"—Mille. ST. ALBA	..	..	Millard.
OVERTURE, "Winter's Tale"	..	..	John P. Barrett.
Conductor	..	..	Mr. MANNES.

TO CORRESPONDENTS.

L. A. L.—Paper on the harmonium to hand. Will appear in an early number.

NOTICE.

TO ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, OCTOBER 11, 1873.

A FEW weeks ago there went the round of the papers a small paragraph which, to many minds, conveyed a great matter. It stated, in the curtest possible way, that Mr. George Grove was about to retire from the post he has so long held at the Crystal Palace. With a promptitude indicative of the wish being father to the thought, most men whom this paragraph interested set it down as a *cauard*; doing so with the more confidence because it appeared in the "silly season," when such birds are common. The story slapped the face of Possibility, and gave to Probability an ignominious kick. What!—separate George Grove from the Crystal Palace! Put a strange name in Crystal Palace advertisements, after "By order," and before "Sec."!—See another man lording it at Sydenham over Grove's heritage! Nay, these things could no more be, we fondly thought, than the Tichborne trial could end, or the Millennium begin. So the paragraph was "basketed" with contempt, the only result of it being that George Grove and the Crystal Palace seemed more firmly united than ever. But in this odd world there is nothing so likely as the unlikely. Jonah had very good reason to trust in his miraculous gourd. It grew for him, and grew to serve a definite purpose, on the fulfilment of which the prophet might have staked whatever was equivalent at Nineveh to "Lombard Street against a China orange." We all know that the gourd withered in a night, leaving poor Jonah with nothing between his head and the weather. To this story we have a parallel in the case of Mr. Grove. Our trust in the "fitness of things," and in their permanency, when, as with the Crystal Palace and its Secretary, they do fit, has proved a delusion and a snare. The little paragraph was right after all. "G. G." and "C. P." will soon lose a connection closer, if not more ancient, than that arising from interest in a common alphabet; and now, we should not be surprised to find even the alphabetical bonds broken that each letter might set up for itself.

It is said that Mr. Grove retires from the Crystal Palace to enter a well-known firm of publishers. On this matter,

strictly private as it is, we have nothing to say; but we desire to ask, at once, what the Crystal Palace managers were about when they accepted his resignation. Was Mr. Grove tempted by an addition to those means of life which no man can in these days afford to despise? In that case, and because the Crystal Palace Company is not rich, it should have taken obvious steps to keep its excellent servant, and thus carry out a measure of true economy. Was Mr. Grove overworked?—then the Directors should have handed over their ledgers to Mr. Gardner, and made of "G." a Minister of Fine Arts, charged to control whatever comes within the scope of such an office, and no more. But the opportunity has been allowed to pass. Mr. Grove retires into private life, and those who are interested in the Crystal Palace as a Palace of Art, find themselves looking into a doubtful future.

But it may be said that Mr. Grove passes from the Secretary and Manager's office to the Council Board, and that he will continue his interest in the musical department while occupying a place of greater influence. We try our best to believe this, and have no doubt at all that Mr. Grove intends to be as zealous for Crystal Palace art after his retirement as before. But, on the other hand, we have to look at the matter in the light of such knowledge of men and things as may happen to be possessed. Mr. Grove is too honest to leave his heart at Sydenham when he goes "under St. Pauls." He will take to his new duties all the zeal and devotion that have distinguished him elsewhere, and of necessity the Crystal Palace will occupy but a second place. For this reason—and the reason cannot be disputed—his retirement must be looked upon as a misfortune to the Crystal Palace in general, and to its musical interests in particular. Never could there be a better illustration of the "right man in the right place" than that presented by Mr. Grove at Sydenham—we do not mean in the counting-house, but in the manager's room.

Zeal, verging on enthusiasm; activity, bordering on the phenomenal; knowledge, taste, wide sympathies, and unfailing courtesy—all these qualities combine to make him something as near perfection as this imperfect life of ours can show. Verily there must be something wrong when the Man and his Mission can separate, as they are about to do. We do not pretend to understand the phenomenon; but we can regret it, and hope that the result to the interests, not only of the Palace, but of the art there so much promoted, may prove better than our fears.

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OUR CONTEMPORARIES.

HERR RITTER.
The opinion of the *Sunday Times* as to M. Rivière's new pianist is definite:—

"He belongs to those foreign pianists who come among us as though they had dropped from some celestial region where heavenly music is discoursed upon ideally perfect instruments like, for example, the harp in 'Another World.' They shake their locks at the audience, scowl at the pianoforte while touching it with disdainful finger, and treat our best music as cavalierly as we should say, 'This is poor stuff; look how I knock it about.' So it is with M. Ritter. He toyed loftily with Bach's Gavotte in D minor; and, responding to an encore, tossed off one of Schubert's *Moments Musicaux* (that in F minor) much as though both were far beneath him. Nevertheless, M. Ritter has real command over his instrument, especially over its gradations of tone, and his performance of a piece entitled *Tourbillon*, written by himself, was effective in its way."

THE gentleman who favoured us with a short epistle about Gung'l, last week, requests us to state that his name is not, as printed last week, "Buddle/ridge," but Buddleridge. Good. We thought at the time that two B's and two D's, not to speak of eight consonants against four vowels, was something too much of a good thing.

OCCASIONAL NOTES.

AN IRISH paper concludes a biography of Robespierre with the following sentence: "This extraordinary man left no children except his brother, who was killed at the same time."

A ST. PETERSBURGH paper publishes a list of the foreign books prohibited last month by the Russian censorship. Among them were nine German books, treating mostly of religious questions, and three Polish works. Of these latter, one was a small one relating to Chopin.

WE announced last week that a daughter of Marschner, worn out by poverty and distress, had hanged herself. Our authority was the *Spener Gazette*, which seems to have perpetrated a stupid hoax. The husband of the lady writes to say that not only is she living, but in circumstances which put suicide through want entirely out of the question. The *Spener Gazette* ought to hang itself.

A WRITER in a paper called the *Observer*, published at Bradford, where Carl Rosa and his company have, among other things, been giving Italian opera in English, makes the startling discovery that the theme of the air, "Vedrai carino," is the same as that of the duet, "La ci darem la mano," and, moreover, that "it occurs several times in the work under various guises." The "guises" must be artfully contrived; for, to detect the original melody under them would puzzle the most serpent-eared of critics.

FROM a strange old book, "printed and sold for A. Baldwin, in Warwick Lane, London, 1698," we learn all about the visit to London in that year of M. Sorbière, a French gentleman. Among other things, M. Sorbière tells us that: "Lettice is the great and universal sallet; but I did not find much Roman lettice, because, about ten years ago, a gentleman sending his footman to market, he mistook, and ask'd for *Papist lettice*, and the ill name has hindered the vent of it ever since." The liquors of London bore very singular names in 1698, including "Humptie-duntie, Three Threads, Four Threads, Old Pharaoh, Knock-down, Hugmatee, Shouldree, Clamber-crown, Hotpots, Newgate-market, Fox-comb, Blind-Pinnean, Stiffle, Twopenny, and Cock-my-Cap!" The common people fed much on hot grey peas and bacon, which were hawked in the streets by women. M. Sorbière thinks that dish too windy for supper, and is inclined to believe that hot ox-cheek and baked warden (a species of pears) are more wholesome.

*Alcestis** proclaims itself a musical novel, by the line from Dryden on its title-page:—

"So Love was crowned, but Music won the cause."

It has a double connection with its mythical title. *Alcestis* is the name of the hero's opera, on which he bases his hopes, his reputation, and even his life; and the part of *Alcestis* is enacted by the heroine, who sacrifices herself—though all in vain, unlike her Greek prototype—to save the life of the hero. The story is told in quaint but striking language, and forms a sufficiently impressive whole, though the style has a curiously foreign turn, in no way resembling any other English book. The novel opens at Dresden, a hundred years ago. The dress and surroundings of another century are brought before the reader's eye, and steadily kept there without any apparent effort—a sufficiently difficult task in itself, for post-dated stories too often smack of the curiosity shop. Music, naturally, is the theme of the novel. The Capellmeister Hasse forms a prominent figure, with his wife, the once famous *prima donna*, Faustina Bordoni; the hero is chamber musician to a Prince, first violinist in the Dresden Opera, and composer of *Alcestis*; the heroine is a well-known singer of those times, Elizabeth Vaara. The author has thus sufficiently original material to work upon, and he has used it well. The novel is not too musical for the most ordinary understanding, while the new scenes and accessories, the quaint incisive and slightly foreign style, lend it an attraction all its own. *Alcestis* is a novel in all particulars much above the average, and one sure to please all cultivated readers.

VENICE.—Nothing has yet been decided with reference to the management of the Fenice.

PROVINCIAL.

DUBLIN.—The *Irish Times* of October 3rd writes that, on the night of the performance of *Don Giovanni*,

"The Theatre Royal presented a striking appearance. The house was crowded in every part, in fact, the best filled one we have seen during the engagement of the Italian Opera Company. Their Excellencies the Lord Lieutenant and the Countess Spencer occupied the Viceregal box. The frequenters of the Theatre Royal are never slow in recognizing true merit, and never did they confer honour where it is better deserved than in the case of the brilliantly talented lady whose benefit attracted so large and enthusiastic an audience as that which thronged the theatre last night. We have already alluded to Madame Trebelli Bettini's charming rendering of the part of *Zerlina*. It is a performance distinguished by singular art, and never fails to command adequate success. The main features of the opera were such as we have already noticed, Madame Tie-tjens and Mlle. Sinico were, as usual, perfect in the parts of *Donna Anna* and *Donna Elvira*. Signors Zerbini, Borella, Perkins and Zoboli sang and acted excellently. The chorus and orchestra were even better than on the last occasion of the production of *Don Giovanni*, and reflected much credit on Signor Li Calsi, one of the most able conductors of the day. *Lucia di Lammermoor* will shortly be produced, with Mlle. Alwina Valleria in the title rôle."

LEICESTER.—The *Leicester Chronicle* contains some remarks on the concert given at Mr. Tebbutt's new Lecture Hall, which we subjoin:—

"The new Lecture Hall which has been erected through the private enterprise of Mr. Tebbutt, was formally opened on Monday evening (the 29th September), when a concert was given under the direction of Mr. H. Nicholson, on behalf of the Leicester Provident Dispensary. Taking into consideration counter attractions, the audience was fashionable and fairly encouraging. A programme as varied as it was excellent was prepared, and received the fullest justice at the hands of Mme. Thaddeus Wells, Messrs. Tebbutt, Orlando Christian, H. Nicholson, Frank Weston, E. J. Crow, and the Leicester Anemoic Union. Mme. Wells sang 'L'Adieu,' and Pinsuti's 'I love my love,' and with Mr. Henry Nicholson evoked loud plaudits in some cleverly executed variations upon 'O dolce concerto.' Mr. Tebbutt acquitted himself creditably in Kiicken's 'Thou with dark eyes beaming,' and Nelson's 'Red cross banner'; while in 'The Ratt,' Hatton's 'Twenty Years,' and Maynard's 'Homeward Bound,' Mr. Orlando Christian displayed admirably the fine qualities of his voice. Mr. Weston's fantasia, 'O Cara Memoria,' and the 'Carnival de Venico' proved that the instrumentalist was fully acquainted with the powers of his instrument, and fully capable of displaying them to the best advantage. The solos of the Anemoic Union were on the whole most tastefully performed, and seemed to be generally appreciated. On the whole the entertainment was of a most enjoyable character, the only regret felt being that the number who participated in the pleasure of the evening was not much larger."

LIVERPOOL.—The following, *apropos* of a recent concert given at Liverpool by Sir Julius Benedict, is taken from the *Daily Post*:—

"We do not grudge the veteran conductor of the Philharmonic Concerts his benefit, when he provides for us talent so excellent and so varied as that we listened to on Saturday, but is it not a little early in the autumn for what is really the beginning of the winter musical season? On such a lovely autumnal day as Saturday was one does not like to be reminded of 'Winter, dreary winter,' and what vacant places there were in the boxes were probably owing to so large a portion of Liverpool society being still in the country enjoying the fine weather so long delayed. There was certainly no lack of attractiveness in the programme. There were old favourites and young *debutantes*, and among the former we must now place Mademoiselle Albani, who was enthusiastically applauded in the scene from Donizetti's *Ugo, Conte di Parigi*, in which she fully exhibited her undeniably great vocal powers. What a contrast was Mozart's familiar duet, 'La Dove Prende.' Here Mademoiselle Albani and Mr. Santley sang with excellent taste and vocalization, and thoroughly deserved the hearty encore they received. The simple cavatina 'Pur Dicesti' in the second part of the concert was also very charmingly sung. Miss Edith Wynne sang the two Welsh airs, 'The Ash Grove' and 'The Bells of Aberdovey,' about as well as it is possible to sing them, and gave the scene from *Der Freischütz* with great spirit. The remaining female artists were Miss Helen D'Alton and Miss Julia Wigan, to both of whom this concert was our first introduction. Of both our impression is most favourable. For Miss D'Alton, who possesses a mezzo-soprano voice of considerable power and firmness, it is safe to predict a very successful career. She has great natural feeling, and that very excellent thing in ballad singers—perfect enunciation. Sullivan's 'Golden days' seemed pleasanter than ever from her lips, and it would be difficult to surpass the exquisite tenderness with which she sang a very touching song by Madame Sainton-Dolby, which we think is new, 'He thinks I

do not love him.' Miss Julia Wigan's fresh and pleasant looks, and her voice, which seemed their natural accompaniment, succeeded at once in gaining the good will of her audience. Though evidently nervous, she sang the parts allotted to her with a correctness and grace that produced a very favourable impression. Her voice is pure and clear, and not deficient in power. One of the many always praising Mr. Santley, who sang, and was of course encored in M. Gounod's 'Maid of Athens,' and also Hatton's 'To Anthea,' which he has recently made his own in so striking a way. Mr. Edward Lloyd's principal task was Blumeathal's ever popular 'Message,' which he sang very well. Signor Caravoglia seemed more at home in Campana's ballad, 'Vivere e godere' than in the serenade, 'Dormi Pur,' which surely was never intended for so ponderous a voice. M. Sainton gave a *fantasia* on Scotch airs, and assisted Sir Julius Benedict in the *andante* and *finals* from his piano-forte and violin sonata. Mrs. Beesley and Mdlle. Michiels, with Sir Julius and Mr. Lindsay Sloper, performed one of the conductor's quartets on two pianofortes."

The following, *appropriately* of a recent concert given by Miss Sophie Heilbron, is from a Liverpool paper:—

"We have often had to notice the appearance of youthful prodigies, few of whom have ever attained to any real eminence in their profession as they advanced in age; but we have seldom heard any who displayed so much real musician-like feeling and natural intelligence as the young lady who played last night for the first time before a Liverpool audience. Possessed of a vigorous touch and very perfect executive powers, which were displayed to the utmost in her solos, Weber's *Concertstück*, and Liszt's fearfully exigent arrangements of the waltz in *Faust*, Miss Heilbron fully supported the character she had acquired elsewhere of a conscientious artist in Mendelssohn's Violin Concerto, which she rendered admirably in conjunction with Mr. E. W. Thoma. Her performance of the accompaniment to Servais's duet for violoncello was no less satisfactory, except that in the closing movement she rather ran away regardless of the difficulties of the violoncello part. Mr. Weston, who shows a marked improvement since we heard him last, was fortunately equal to the occasion. We are glad to hear he has been selected by Mr. De Jong as principal violoncello. To return to the fair pianist, we would remark that her phrasing was most intelligent, her *tempo*s were clearly defined, and her shake was perfect. She is especially good in left-hand passages, like those in Wallace's *Cracovienne*, and gives promise of taking a very high position. Mr. E. W. Thomas played remarkably well both in Mendelssohn's Violin Concerto and arrangements from *William Tell*, and received the applause he so well deserved. Miss Marie Arthur made a successful re-appearance since her return from London, and sang several songs with taste. Mr. Schneider accompanied the vocal music."

BRADFORD.—We take the subjoined from the *Bradford Observer*, part of an article of some pretensions, describing a recent performance of *Don Giovanni* (in English), at St. George's Hall, in which our admirable native singer, Miss Rose Hersee, took a leading part:—

"Miss Rose Hersee at least equalled her previous efforts in her impersonation of Zerlina. Her voice, if not powerful, is pure in quality, and capable of modulation, while her command over her face and figure is astonishing in one evidently so young. Her conception of the village coquette last night could not have been truer. The air, 'Caust thou see me unforgiven?', so well known by its Italian commencement, 'Batti, Batti,' with its wonderful violoncello accompaniment, is one of the features of the opera, and Miss Hersee sang it to perfection, the change from the pleading *andante* to the joyous *allegro* being marked with fine effect. The *allegro* had to be repeated in answer to a rapturous encore. She was also encored in 'Come, shall I tell thee?' ('Vedrai carino') the fascinating air of which occurs several times in the work under various guises. The duet with Don Giovanni, 'Give me thy hand' ('La ci darem'), the theme of which is the same, was a great treat.

About Mr. Carl Rosa's conducting, the same journal has the following:—

"The few choruses in the work were splendidly done, particularly the one at the close of the second act. The magnificent instrumentation of the opera was finely rendered by the band, under the *baton* of M. Carl Rosa, to whom too much credit cannot be given for the care which he has taken in the training of the band, chorus, and principals in the details, on which the success of the work so much depends."

The other singers in the opera were Mdlle. Vaneri (Donna Anna), Miss Lucy Franklin (Donna Elvira), Signor Mottino (Don Giovanni), Mr. Aynsley Cook, who is reported to have 'kept the house in a roar with his acting' (Leporello), Mr. Howell (Masetto), Mr. Chatterton (Don Ottavio), and Mr. Arthur Stevens (the Commandant, both in flesh and in stone); so it may be surmised that the Carl Rosa 'troop' is efficient in every department. The Bradford season came to an end with an excellent performance of *La Sonnambula*, Miss Rose Hersee being, of course, the Amina.

Deal.—We learn from the *Deal Mercury* that—

"Mr. W. B. Harrison's fourth concert was still more successful than the previous one. The room filled so rapidly that many persons could not obtain admission. Those who did so were amply repaid by the admirable selection of pieces, all of which gave the greatest satisfaction. There were three encores, Miss Jessie Royd well earning the first by her simple and artistic rendering of 'Robin Adair.' Mr. Solwyn Graham sang with heart and voice; and Mr. Harrison, we feel, may rest assured that his great talent as a pianist and composer are fully appreciated."

EXETER.—The Exeter Oratorio Society recently inaugurated its winter series of performances with Barnett's *Ancient Mariner* and *Acis and Galatea*. Possibly the audience found the programme too long; certain it is that they did not evince much enthusiasm, nor did the soprano of the night, Miss Ellen Horne, sing nearly so well as we have heard her on previous occasions in London and elsewhere. There was a single re-demand, which solitary compliment rewarded the taste and precision with which the Misses Ellen Horne and Marion Severn gave the duet, 'Fly, brother, fly' (*Ancient Mariner*). The tenor and baritone music was admirably rendered by Mr. Henry Guy and Mr. Wadmore, while the band and chorus were efficient. There was a crowded attendance.—On Saturday and Monday, October 4th and 6th, the popular Vance gave his amusing entertainment. He possesses a nice voice, dances well, and can always manage to raise a laugh without having recourse to anything questionable or low. All his songs won 'double encores.' The present *prima donna* of the party, Miss Sestini Wilson, is gifted with a powerful soprano voice, and the effect of her voice is enhanced by her artistic execution. She contributed Arditi's 'Il Bacio,' and its sister walse, 'L'Arditi,' &c., and had to return to the platform more than once. The lady-like and animated Miss Kate Starley was obliged to repeat several of her 'serio-comic' effusions, and, with Mr. Graham Sharp (an excellent pianist) and 'Cavalli' (a youthful violinist of promise), completed Mr. Vance's list of performers. A magnificently costumed *petite* burlesque called *The Three Graces*, and Mr. Vance's 'make-up' when he sang 'Have you seen the Shah?' were among the principal attractions of the evening.—We may mention, *en passant*, that Emma Stanley has been here, and received a fair amount of patronage.—The business at the Theatre is tolerable. Herr Schulze, of 'Masks and Faces' celebrity, appeared on Monday last. The house on that occasion was not large.—W. S. J.

BRIGHTON.—Our city, writes a correspondent, is becoming quite gay. Visitors are arriving daily, and amusements, in consequence, are 'looking up.' The Japanese *Troupe* and Messrs. Maskelyne and Cooke have been fully patronised. We may notice, *en passant*, that the *Guardian* says, 'a modification of the usual seating arrangements (at Messrs. Maskelyne and Cooke's entertainment), introduced by Messrs. Lyon and Hall, was much appreciated by the audience.'—Mr. Kuhe's 'Grand Annual Concert' took place in the Dome Assembly Rooms, and attracted, as usual, an enormous audience. Mdlle. Albani was the *prima donna*, and gained universal approbation for her charming singing. Miss Helen D'Alton, Miss Julia Wigan, and Miss Edith Wynne were the other ladies; and Mr. Edward Lloyd, Signor Caravoglia, and Mr. Santley completed the list of vocalists. Mr. Lloyd pleased very much by his nice voice and excellent style of singing, and Mr. Santley made quite a *furore* by his delivery of Mr. J. L. Hatton's 'Wreck of the Hesperus,' which he was called upon to repeat, but 'he didn't,' he gave instead M. Gounod's 'Maid of Athens.' Signor Caravoglia was, as usual, received with great favour, his 'Largo al factotum' being one of his most popular songs. The instrumental part of the programme devolved upon the concert-giver; and M. Sainton and Paque, with Mr. Kuhe, played the *andante* and *finale* from one of Mendelssohn's trios; M. Sainton also playing his own solo, 'Scotch air,' and M. Paque a transcription of an air by Donizetti, and a gavotte by Martini. M. Kuhe's solos were a nocturne by Chopin, and a valse caprice by Mr. F. Cowen, for which he was warmly applauded and recalled. Mr. Lindsay Sloper ably accompanied the vocal music, and the seating arrangements were capably managed by Messrs. R. Potts and Co.—Madame Patey is announced to sing at the Aquarium concert this day; Mr. Sims Reeves will appear for 'four nights only,' at the theatre, in ballad operas; Mdlle. Carlotta Patti is to sing at Messrs. Cramer's evening concert, Oct. 18th, and their morning concert, Oct. 24th; Mr. Kuhe to give three pianoforte recitals in the Dome, and six 'English Opera recitals,' in the same *locale*, with Mr. Carl Rosa's English Opera Company in November; Mr. Charles Hallé and Mdlle. Norman-Neruda, a 'Grand Pianoforte and Violin Recital,' on Thursday morning, Oct. 16th; Messrs. R. Potts & Co. have made arrangements with Mr. Arthur Chappell for a series of 'London Monday Popular Concerts,' in November and December; and the London Glee and Madrigal Union, under the direction of Mr. Land, will sing at the Aquarium on Saturday next, being the fourth time of their engagement at these concerts.

NOTES UPON NOTES.

(To the Editor of the "Musical World.")

Poor patient music masters, at this season of the year, are wont to sniff the sea air, trying to forget the pupses "Thumb upon G," &c., &c. I heard of a professor who took apartments in a quiet, rural spot, concluding that he might there be away from all the pomp and vanity of this wicked world, in the shape of polkas, galops, and all such-like little abominations. He arrived at his new lodgings in the evening, and slept soundly until he dreamed a dream. He heard a pianoforte, and fancied all his pupils were running after him. Gradually waking, he did indeed hear a pianoforte, writhing under the agony of a touch that shivered, and shook, and stammered under the influence of a fond parent, who whacked his son in the parental fashion in "which he should go"—but go he did not, even with the fond parent's counting "a one, and a two, and a three, and a one, and a two, and a three, and a —. This was too much for the poor persecuted professor; he left the apartments. It is to be hoped he did not run into the arms of a brass band, for they really haunt professor's houses; and without really wishing to be uncharitable, the only way a musical professor can hope to get rid of the "brass" is, in summer-time, to open the windows, and try to play them down with cross accent and slight syncopations. This often produces counter-irritation, and causes a mizzle, or musical skedaddle. The recipe is to take the upper part of the pianoforte and the lowest bass, leaving the brass band in the middle, a little after the manner of Rossini's style of instrumentation, only not quite so good. Time waits for no man; it is only one's pupils that will not wait for Time. I remember my father singing a duet with a gentleman. It so happened that they had to sing from the same copy, and this professor disturbed my father's equanimity very much by marking the time of every note with his thumb. This gentleman, who was unrivalled in his style of singing, had a tenor voice of great sweetness, power, and flexibility; six feet high and a leetle bit over, proportionately stout; always looking the picture of good health, yet as lackadaisical as an affected young lady; a great dandy; was very fond of good living, and an excellent cook. I went to dine with him one day, when he was attired in a white night-cap and slippers, occasionally tasting the savoury viands, and telling me what a treat we had in store, occasionally indulging in a few "roulades," to the edification of himself and neighbours.—I should mention that this redoubtable tenor lived in a very quiet locality, where there were no horses or vehicles passing.—Tasted again—a few more flourishes, and then called to his son to take a tea cup, and in "an humble" style: bring a pennyworth of mixed pickles, adding, most persuasively, now be a good boy. The good boy went and returned, dangling the tea cup in his fingers, and presented it to his worthy paternal, when, lo, and behold! the cup was minus the pickles; the good boy having dangled the cup, and dangled the pickles out of it. The countenances of both father and son fell. The padre's assumed a wrathful aspect. The son, therefore, ran (or bolted), not wishing to receive a gentle kick, which his progenitor aimed at him, and, in doing so, the slipper flew out of doors, and was carried away by a passing dog. The good boy returned presently, howling away, and was told to go up-stairs to his practice. The moral to be gained from this circumstance is that (in a musical point of view) practice should not be considered a punishment; and, in this instance, the real well-wisher to his child considered that, in overlooking the practice, it was necessary to beat in the Time, to the great grief and consternation of the grandmother, who appealed to me to go and protect her grandson, causing me (having some respect for my sacred person) to expostulate, saying "that I might get the worst of it." Directly the father left the house, the young gentleman took up a spit, and giving his grandmother an old stick, commenced a sort of broadsword combat—his grandmother looking over her spectacles—and every time young hopeful gave her a thrust (stamping his foot in true dramatic style) she would say, "Ah! he's a bad boy," although she did not like any one else calling him so. And these are all, I believe, swept from the face of the earth; the last I heard of one of the parties is that he was a policeman, and taught the pianoforte. I am afraid that coercion will not increase a love or taste for music, but would have the contrary effect. Of course, there must be a certain amount of labour to acquire any mechanical facility, but let it be a labour of love.

What a most invaluable work to musicians is *The Life of Moscheles*—how full of interest, and, indeed, instruction!—how it gives you an insight into the practical life of a musician! What an influence Moscheles had on musical art generally—as a composer, performer, and teacher!—and how admirably he taught the world at large by his various elementary works! He had such perfect knowledge of mechanism—the means required—and how to arrive at those means. His Studies must be, for a long time to come, studies *indeed* to all who really study music, practically as well as theoretically; and what real musician does not consider himself a student all his life. The really great Moscheles felt all this—the study of his art, even practically, seemed to be a part of his

religion;—in fact, in looking through his life, one cannot but feel that his art was (a part of himself, and) studied under the government of the highest and noblest principles. The good man-musician. His devoted friendship to Mendelssohn—always giving to his former pupil the first place. Moscheles showed his own greatness in all this. It is really a great privilege and a real pleasure to be brought so completely into the inner life of the great musician. His concertos, how splendidly written in form!—combining the Bravura with the Classical style; rich in ideas; how skilfully instrumented!—adding new life to the pianoforte; what fine passages of technical difficulty! (apparently not formed on harmonies) and even having the appearance of being written from the fingers, yet no doubt written away from the instrument—always so interesting, and, indeed, full of imagination! In the G minor Concerto (which I heard him play at the Philharmonic so splendidly, and which I fancy was the last time he played at that Society), how charming is the first *Tutti*!—really a model for young composers, so calm and dignified, and so original. Again, the first entry of the pianoforte, how majestic! at once asserting supremacy—but, in fact, one never felt that the pianoforte was weak or deficient in power in the Concertos of the gifted Moscheles—the instrumentation never hinders but aids the performer; producing the same results, only by different means, that Rossini did in instrumenting for the voice. Then, what real interest there is in the passages of execution!—Moscheles and Hummel always appearing to unite so well the Classical and Bravura styles. The Concerto in E flat (with the three drums) appears to me as difficult in point of execution as any composition that had gone before it, or that has appeared since. It requires such command of the keyboard—all over, and about everywhere—requiring a great amount of tone, varied in every possible way. Passages *not* accompanying the orchestra so much, as it is the pianoforte player that is accompanied, so that, as pianoforte music, the genius of the instrument is perhaps more fully developed than in the Concertos of Mozart or Beethoven; where, in some cases, it may appear that the Concerto is for the orchestra, with pianoforte *obbligato*. My late much revered master, Cipriani Potter, thought highly of Moscheles and his works. When I first came to London, as a boy, I remember to have heard, in those days, that J. B. Cramer and Moscheles were considered rivals by some people; and it was the saying of that day that J. B. Cramer excelled in expression, taste, and feeling, and Moscheles was "all execution." I cannot think this was a very "wise saw," nor do I fancy there was a *feeling* of rivalry between the two great men themselves—certainly it was never carried to the pitch that existed in the days of Dussek and Steibelt, when partisanship ran so high between the Dussekites and the Steibeltites. It is reported, on one occasion, when Steibelt (who was considered to have extraordinary power, combined with sweetness,) commenced his Concerto *à la Chasse*, at the first chord the strings snapped, and it was proved that some one had tampered with the strings of the pianoforte. I remember taking a note to Moscheles from Cipriani Potter, begging the loan of the parts to *The Fall of Paris Variations*. I shall never forget being so struck with Mdme. Moscheles, so beautiful and so kind in manner, while lending me the orchestral parts. As Bravura Variations, brilliant to a degree, one cannot help thinking they have never been surpassed, and, indeed, compositions of that class have sadly degenerated. From what I heard generally, Moscheles himself added to the difficulties he had already written when he played the Variations himself. In the "Recollections of Ireland" a new form of composition at that time, and of which Moscheles was the originator, how lovely the first *Tutti*! giving at the commencement the idea and feeling of recollection; and the first startling opening, away from the key—how much real genius there is in all this! Prior to the publication of this Fantasia, the third page from the end, where there are imitations, &c., given of the three airs introduced, it is so skilfully written, and if possible, it must have been still more skilfully played by the composer, that well-trained musicians believed that all three airs were strictly played together. On one occasion, some kind friends and well-wishers of mine had announced me to play a sonata at a public concert, where Moscheles and Mendelssohn both performed solos. I am proud at this distance of time to think that I had the modesty to disappoint (?) the audience by not performing on that occasion. Mendelssohn was most kind to me, and I enjoyed the privilege of a long conversation with him, respecting his first sonata, which he called "one of his early sins." On one occasion, just after Moscheles had been playing something that I cannot recollect, Mendelssohn showed the delight he had in listening to him by his countenance, and kept exclaiming, "How like Moscheles that is!" evidently entering into the individuality of style in Moscheles, both as composer and executant. Some years later I had the advantage of playing, in public, Moscheles' "Homage to Handel" with the gifted author.—Mr. Cipriani Potter had told me of many things that Moscheles required in a duet he played with him, at some concert, particularly about some shakes, etc.—*The Life of Moscheles*, so beautifully written, is food to the mind of a musician; how he gathered his

experiences, and when full of them, and amidst great worldly gain and prosperity, retiring (as it may be almost termed) to Leipsic, to the Musical Academy there, which he seemed to love and cherish, although he seemed to have had something to bear up against. Can such things ever be in Germany? The finishing touch to the picture—the closing scene—so exquisitely and affectingly told, in a few words that speak volumes, will, I believe, make every one say, on closing the book, "so ends, happily, the life of a good man, great in his art."

W. H. HOLMES.

MADAME ANNA BISHOP.

(From the "Napa Daily Register.")

The City Hall Rink was the scene of a bright and fashionable gathering of ladies and gentlemen last evening, assembled to listen to one of the most talented concert *troupes* we have yet had in Napa. The illustrious *prima donna*, Madame Anna Bishop, was in splendid voice, and rendered the *cavatina*, from Donizetti, with marvellous skill. Her ballad, "Home, sweet home," was exquisite, and in the simplicity of its conception and the witchery of its delivery, it seemed to us that she recalled the dreams of her youth, and longed with a heart yearning for "the lowly thatched cottage again!"

Frank Gilder is certainly the king of pianists, and in his wonderful execution astonished his listeners and charmed the young ladies by his grace and finish. Alfred Wilkie has a rich tenor voice, and, in Stephen Massett's new song, "Happy as a king," created quite a furore, being loudly encored, as he was, also, in that ever-welcome "Sunset," by the same composer. Mr. Gottschalk gave Balfe's "Heart bowed down" with great feeling and expression, his fine baritone voice being heard to great advantage in Verdi's "Infelice." The laughing trio, "Via-de-vise-qua," sent the audience into convulsions, many joining in hilarious laughter, the young ladies of the Seminary enjoying it amazingly.

Madame Bishop is now on a triumphant tour through California. To night she and her gifted *troupe* sing in Vallejo, where, we understand, every seat is taken at Farragut Hall. She then goes to Sonoma, Santa Rosa, Sacramento, Stockton, Los Angeles, and San Diego; thence to the Sandwich Islands, Japan, China, Manilla, Singapore, British India, Egypt, all up the Mediterranean, then up the Bosphorus, staying at Constantinople; thence to Red Hook on the Hudson River, where her husband's relatives reside. Success attend her!

W A I F S.

The Leipsic Gewandhaus concerts began on October 2nd.

A statue of Donizetti has been placed in the foyer of the Milan Scala.

Mdme. Felix, mother of the celebrated Rachel, has just died, at the age of seventy-five.

The King of Sweden has presented Herr Julius Rietz with the order of the Star of the North.

The Carl Rosa Op-ratic Company has been playing this week, with great success, at Sheffield.

A *debutante*, Mdme. Ferucci, has achieved success at the Grand Opéra, by playing Valentine in *Les Huguenots*.

Mr. W. B. Healey left Liverpool for New York on Tuesday, to fulfil his duties with the Maretzki Italian Opera Company.

Spontini's *Nurmahal* and *Fernand Cortez* are to be revived at the Berlin Opera, where Delibes' *Le Roi l'a dit* has been produced.

We regret to learn that M. Faure has suspended his performances at the Grand Opera, in consequence of an illness "assez sérieuse."

Sigñor G. Tartaglione has been appointed, by Dr. Wyde, one of the professors at the London Academy of Music, St. George's Hall.

Mdme. Ida Corani is engaged for the ensuing opera season at Florence. She will make her *début* as Leonora, and then appear in the *Ballo in Maschera*.

The MS. score of the *Creation*, with annotations in Haydn's own handwriting, now in the possession of Herr Molk, of Peine, is said to be for sale.

The new version of Gounod's *Mireille* will be produced at the Italian Opera, St. Petersburg, with Patti, Scalchi, Nicolini, Graziani and Bagaglioni in the cast.

M. Strakosch has associated with himself, in the management of the Théâtre Italien, M. Merelli, late director at the Imperial Opera at Moscow and St. Petersburg.

According to *Le Ménestrel*, Mdme. Albani has been detained in London by the illness of her father. If so, she has relieved her anxiety by occasional singing in the provinces.

Sigñor Schira has returned from Italy. One of the earliest operas to be produced at the autumn and winter season in Milan is, we are informed, to be this gifted composer's opera, *Leah*.

Up to September 30th, *La Fille de Madame Angot* brought to the treasure of the Folies Dramatiques no less than 1,013,000 francs. At the 221st representation the receipts were 5,225 francs.

Abbé Liszt will celebrate the fiftieth anniversary of his artistic life at Pest, November 9th, when his new oratorio, *Christ*, will be performed. A medal has already been struck in honour of the event.

Mdme. Ilma di Murska has arrived in New York, to fulfil her engagements at Mr. Maretzki's Italian Opera. She is, according to the New York papers, looking wonderfully well. That she will sing wonderfully well there can be little doubt.

We learn from our profoundly informed contemporary, the *Gazette Musicale*, that Mdme. Arabella Goddard has entered upon an artistic tour at the Antipodes, in association with Miss Christian and Mr. J. Hill, who are described as "distinguished pupils of the London Royal Academy of Music."

Master Henry Walker, Mr. F. B. Jewson's clever pupil, who was recently awarded the bronze and silver medals at the Royal Academy of Music, sails for America on the 16th inst., for a three months tour. An enterprising concert giver in the United States is, we are informed, to reward the young pianist with a thousand pounds for his services during that period.

The *Observer* says:—

"The British Orchestral Society's concerts will not commence, as heretofore, in November. Six concerts will be given in January, February, and March next. At each concert an original work by an English composer will be produced. The most eminent English vocalists will appear, amongst them Mr. Sims Reeves, who has generously announced his intention to give his valuable services *gratis*, 'as a mark of sympathy for brother *artistes*.'"

Mdme. Sinico has been delighting our Irish friends by her performance of the heroine in M. Flotow's *Martha*. The *Freeman's Journal* says that, "For Mdme. Sinico a genuine triumph was reserved in her singing of the 'Qui sola, virgin rosa,' which was heard with silent delight. She was rapturously encored, and repeated the old world famous 'Last Rose' with a soft tenderness and beauty of expression, demanding and deserving the enthusiastic applause which she received."

Referring to Sir Julius Benedict's concert, the *Liverpool Porcupine* says of Miss Julia Wigan, who will appear at the Bristol Festival:—

"Miss Wigan—a *debutante*, we think—has a mezzo-soprano voice of unusual beauty, full and rich in tone, and of even quality throughout. She phrases well, enunciates distinctly, and has been well trained. Her best effort was in the air from the *Lily of Killarney*, 'I'm Alone,' which she sang with much feeling and good appreciation of the dramatic sentiment of the composition."

The Sydney Choral Society, which for many years has been the medium of producing the oratorios and cantatas of the great composers, under the leadership of Herr Carl Schmitt, has changed its name to that of the Philharmonic Society, and is placed under the leadership of Mr. Rea. Mdme. Claus, the violinist, and Mdme. Rekel, vocalist, have just returned from Brisbane. Mdme. Claus received a flattering acknowledgment of her clever playing. The Italian Opera *troupe* are about to proceed to Adelaide.—*Sydney Herald*.

In some recent remarks in the public press upon the hardship inflicted upon officers ordered to the West Coast of Africa, and who are running the risk of death, it was suggested that even those who possessed Life Assurance Policies were compelled to forfeit them upon being detained for this dangerous service. We are informed that this impression is erroneous with regard to the policies issued by one old-established office—"The Mutual," of King Street, Cheap-side. Since 1868, "The Mutual" has guaranteed its policy-holders against all risks of foreign travel, and every other contingency, without extra premium, in every case where the policy is five years old and the life is 30.

The concerts to be given by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, during the coming season, will be in the highest degree interesting. Handel's oratorio, *Theodora* (with additional accompaniments by Dr. Hiller), and Bach's Christmas Oratorio may be mentioned as amongst the most important works selected for performance, not only on account of their intrinsic excellence, but because they are great novelties in this country; and we are also glad to find that Mendelssohn's *St. Paul* is included in the prospectus. There will be a repetition of the Passion week performances, which were commenced last year, the only alteration being that on two evenings Bach's *St. John Passion Music* will be given. The first concert, Handel's *Theodora*, is announced for Thursday, the 30th inst.

As the recent letter of M. Gounod to the Paris *Figaro*, respecting the case "Littleton v. Gounod," might lead to the supposition either that the plaintiff had given up his claim for damages and costs, or was acquainted with the person who had satisfied the demand, we think it right to state that the full amount was paid, in cash, by a solicitor to Messrs. Shaen and Roscoe, "on behalf of M. Gounod's friends;" and that neither Mr. Littleton nor his professional advisers have received the slightest intimation as to the name of the donor.—*Musical Times*.

Signor Campobello seems to be pleasing the Irish critics, judging from their reports. The *Freeman's Journal*, writing about the performance of *Le Nozze de Figaro*, says, "We cannot close without bearing high testimony to the excellent manner in which Signor Campobello (as the Count) acquitted himself in the singing of the aria, 'Vedro meatr' io sospiro; he delivered it with force and softness, and in a style worthy of a genuine artist." And about his Valentin, in *Faust*, the same journal says, "We have to remark that Signor Campobello acted and sang most respectably as Valentin, a part in which he was exposed to severe contrasts, and in which he did himself much honour. We will not be surprised to hear of Signor Campobello taking an exalted position on the lyric stage, as we have known few artists whose improvement has been so rapid and decided as his."

SPA.—The Musical Festival lately celebrated here proved highly successful.

ROME.—The autumn season at the Teatro Apollo will be inaugurated by M. Gounod's *Faust*. The next opera will be *Der Freischütz*.

PALERMO.—The steamer conveying Signor Scalvini's company to this place from Messina was overtaken by so severe a storm that the Captain was compelled, for the purpose of lightening his vessel, to throw overboard a large portion of his cargo, including all the scenery, dresses, and appointments belonging to the company, so that, on landing, the latter were utterly destitute of everything required for stage use, and had to write off at once to Naples, for a fresh supply of scenery, property, and dresses.

FLORENCE.—The season was inaugurated at the Teatro Pagliano by Rossini's *Semiramide*, put upon the stage with a degree of splendour and magnificence quite unusual here. The principal parts, Semiramide, Arsace, and Azur, were admirably sustained by Signore Ronzic-Chechi, Doty, and Signor Marly; indeed, every one, from the conductor, Signor Mabellini, down to the humblest member of the chorus, did his or her, very best. The rehearsals of Pacini's *Niccolò d'Apia* have commenced.

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2. INTERMEZZO (Instrumental)	1 0	11. ANTHEM CHORUS, "Blessed are all they that fear the Lord"	2 0
3. CHORUS OF MEN, "Good morrow to our neighbour"	2 0	12. HYMN CHORUS (Accompanied), "Thou whose mercy is a treasure"	2 0
4. BRIDEGROOM'S SONG (Tenor), "The river is flowing its meadows between"	3 0	13. RIDING CHORUS (No. 2), "By the village, by the meadow"	2 0
Sung by Mr. W. H. Cummings.		14. BRIDE'S SONG (Soprano), "If thou shalt deem thy vow"	3 0
5. CHORUS OF MEN, "Come, come with thy companions"	2 0	Sung by Miss Edith Wynne.	
6. INTERMEZZO (Instrumental)	1 0	15. QUARTETT AND CHORUS (Penillion Nos Galan), "Jane had cheeks as red as roses"	3 0
7. BRIDE'S MOTHER'S SONG (Contralto), "O merry are the bridesmaids"	2 6	DANCE MUSIC	3 0
Sung by Madame Sainton Dolby.		FINALE, QUARTET, AND CHORUS, (Breuddwyd y Frenhines), "May the years begun so brightly"	3 0

THE FOLLOWING ARRANGED AS PIANOFORTE DUETS BY THE AUTHOR.

OVERTURE	5 0	INTERMEZZO, NO. 6	2 0
INTERMEZZO, NO. 2	2 0	DANCE MUSIC	3 0

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